



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

SCIENTIFIC SINGING

E. STANDARD THOMAS

UC-NRLF



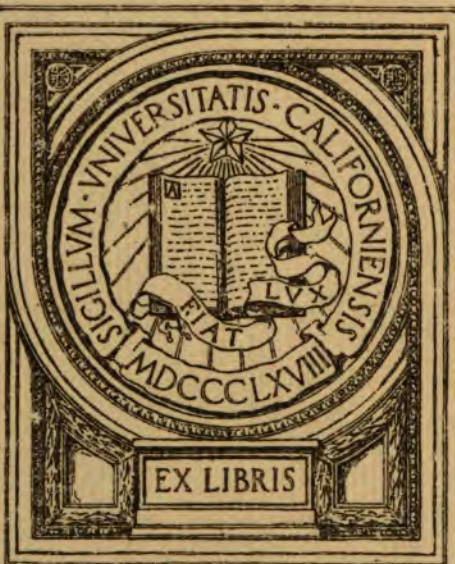
QB 27 966

YC 14795



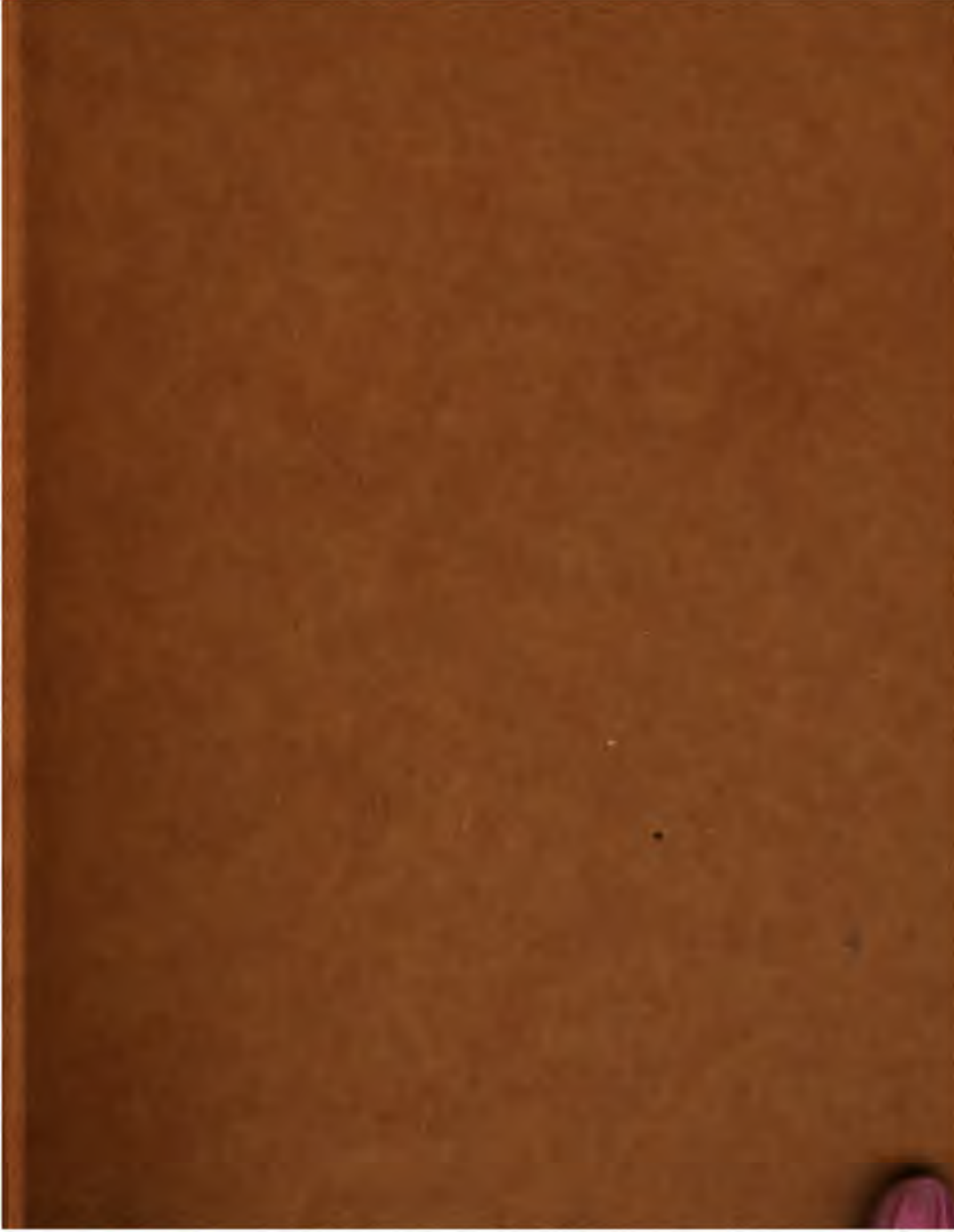
GIFT OF

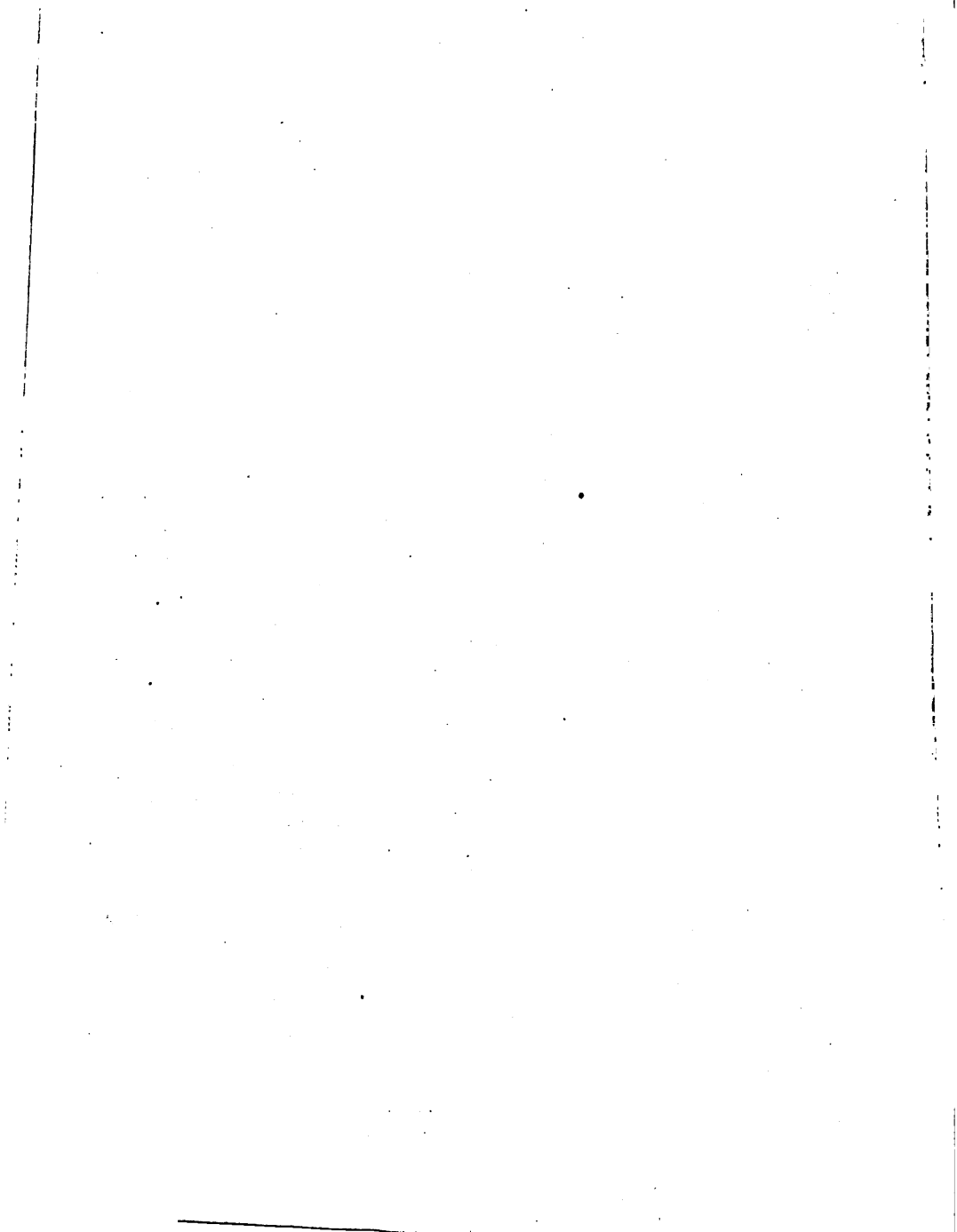
Class of 1900

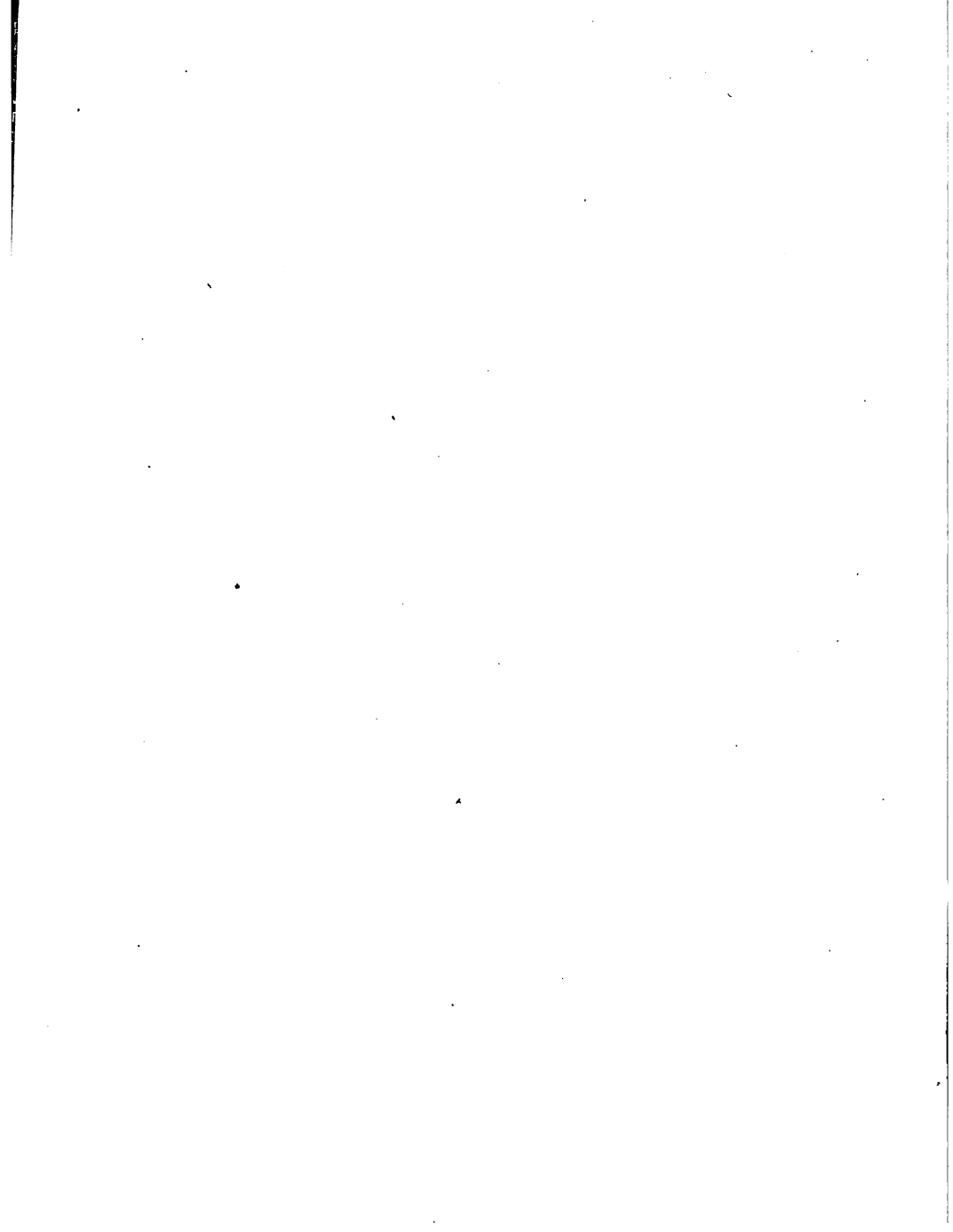


9847
T455
5

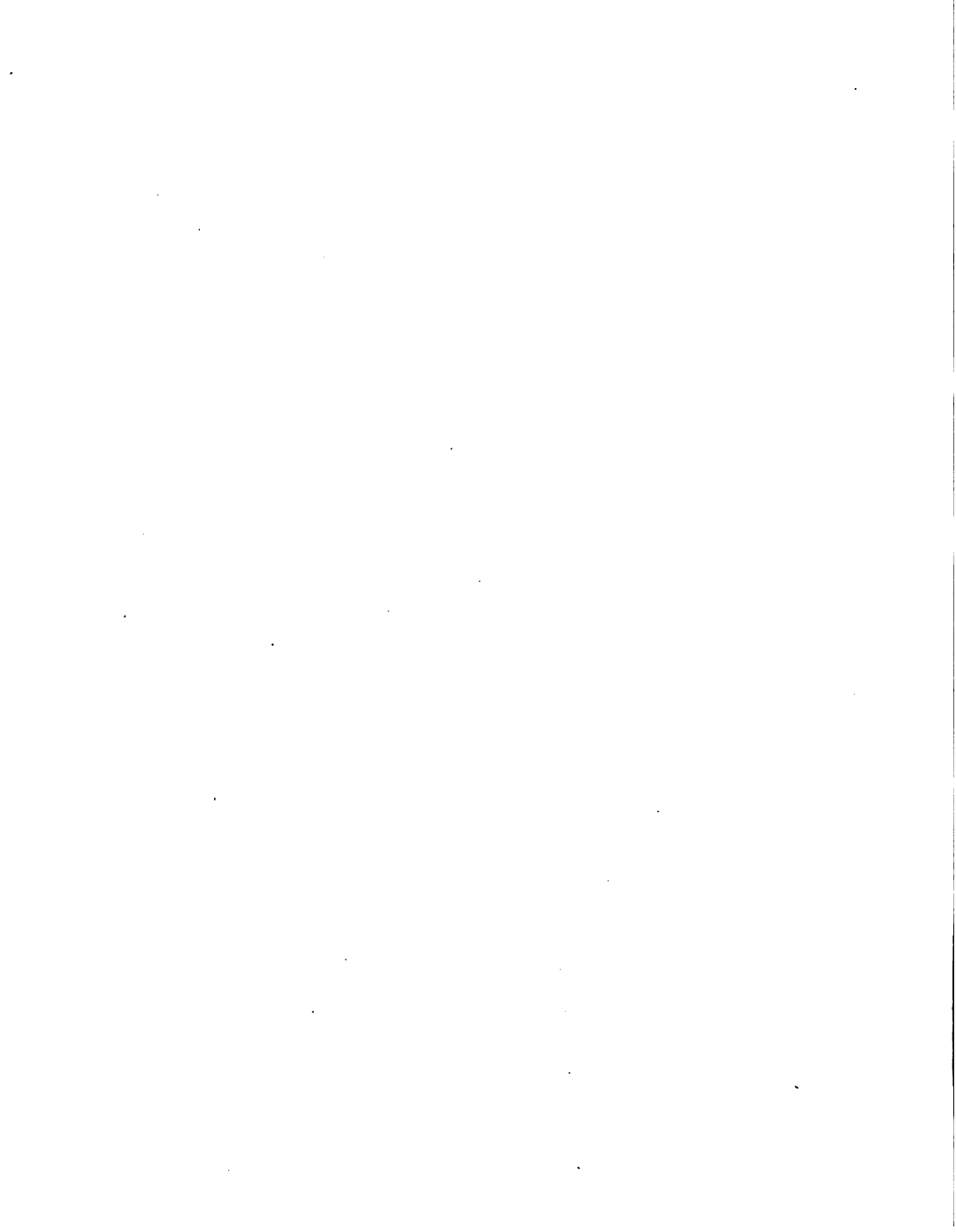
x677







SCIENTIFIC SINGING



UNIVERSITY OF
CALIFORNIA



A CORNER OF THE THOMAS STUDIO, "LA LOMA," BERKELEY

SCIENTIFIC SINGING

A STUDY OF THE VOICE
FROM A LOGICAL COMMON-
SENSE BASIS

By E. STANDARD THOMAS



PAUL ELDER AND COMPANY
PUBLISHERS · SAN FRANCISCO

UNIV OF
CALIFORNIA

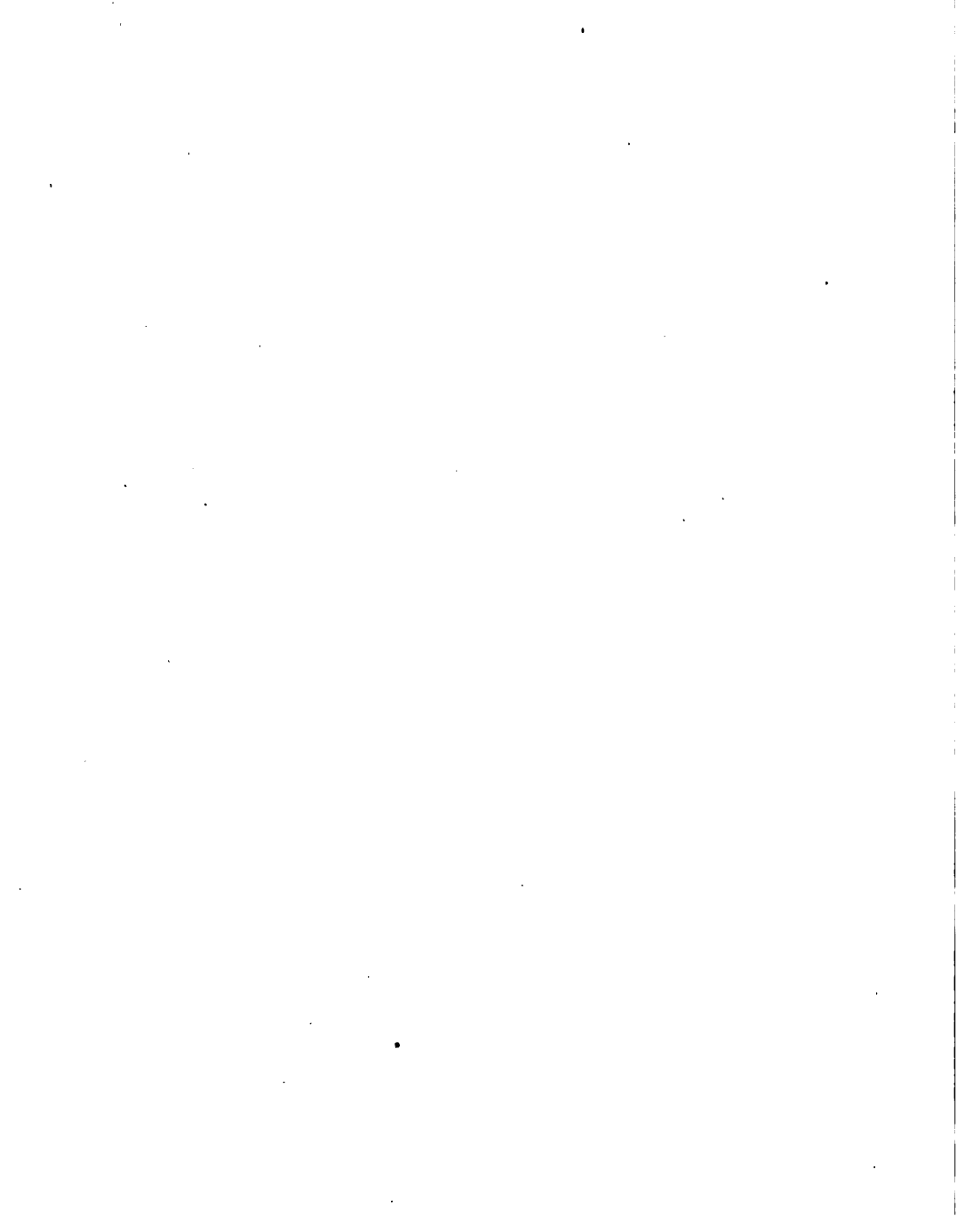
Copyright, 1916
By E. STANDARD THOMAS
Entered at Stationers' Hall, London

1780

TO VMD
AMMORLIAO

To the Memory of
FRANK KING CLARK
who inspired me with the desire for
intelligent, scientific study, this
little volume is affectionately
dedicated

360653



This is not a complete treatise on the voice. It has been written in response to repeated requests from pupils and friends to have these ideas in print. Its purpose is to increase people's desire to sing, to show that the study of singing is of practical value in everyday living and to prove that it is intelligence that makes the singer rather than an accident of birth that favors one with a rare voice.

E. S. T.

**"LA LOMA,"
Berkeley, California,
October, 1916**

**IN THE ARRANGEMENT AND SETTING
OF THIS VOLUME, I AM BEHOLDEN
MUCH TO THE ARTISTIC GENIUS
OF SIBYL MARSTON.**

E. S. T.

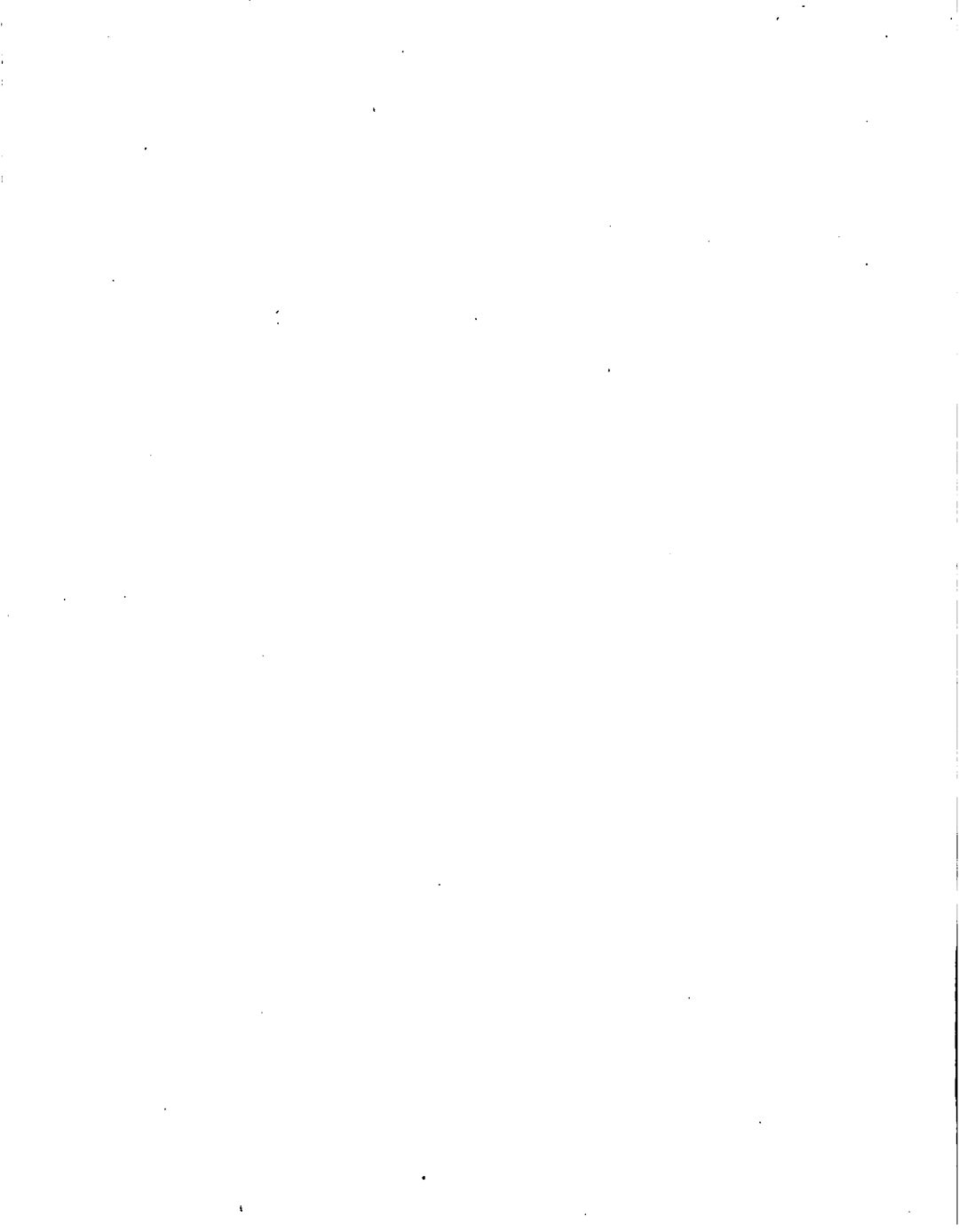
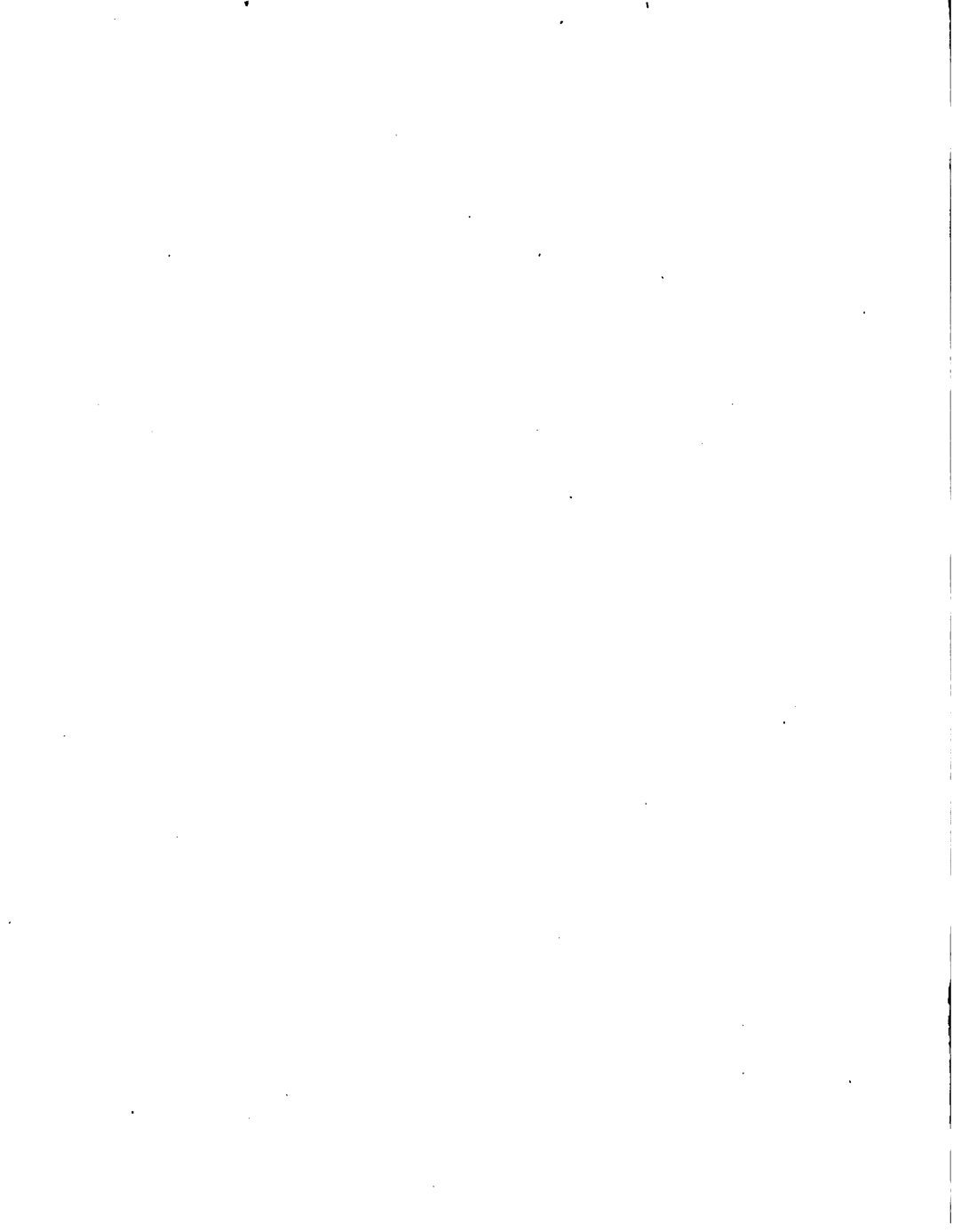


TABLE OF CONTENTS

	PAGE
CHAPTER I	
Why You Can Sing	3
CHAPTER II	
Practical Aspects of Singing	9
CHAPTER III	
The Voice and Its Influence	19
CHAPTER IV	
Enunciation	27
CHAPTER V	
Foundations of the Voice	33
CHAPTER VI	
Intelligence	43
CHAPTER VII	
Every Voice Is Worth While	53
CHAPTER VIII	
Qualifications For a Singer	71

ALL art is principally the result of deep thinking. Therefore it is but natural to assume that the greater our ability to think and sing mentally, the greater perfection are we likely to attain in our vocal expression. A teachers' duty is to create in the mind of the pupil, a thorough equilibrium between mental and physical effort. Song is the reflection of physical buoyancy and mental enthusiasm, with the divine for its ideal.



State of
California

CHAPTER I

WHY YOU CAN SING

*All that is music lies captive within the
heart of thee.*

Fred Emerson Brooks

70. 1000
610000000

Music is universal language.

WHY YOU CAN SING

DO you realize that you can sing?

Do you realize that to sing is a normal expression of your spiritual nature?

Do you realize that song has a place in every life?

WHY don't you sing? Because *Why Don't You Sing?*
I have no voice.

WHY do you say you have no voice? You have never proved it. You are laboring under the delusion that a singing voice is a rare talent given to but few. You may not be aware that the speaking *The Voice in Speaking and in Singing*

Music is love in search of a word.
—*Sidney Lanier*

*The Voice in Speaking
and in Singing*

voice and the singing voice are identical—that the voice that speaks is the same one that sings. You may not know that the principles governing the voice for speaking are precisely the same for singing. In truth we sing our speech. In song we speak of the melody but in speech of the inflection. If you believe you have no voice, is it not because you attempt to produce tone physically?

How Tone is Produced

HOW should tone be produced? We must first consider what tone is. Tone is the result of vibration. Perfect vibration or tone is created through that electric

What is life but ceaseless inner and outer building?—James Lane Allen

spark of contact between the mental and physical forces. For example, when your hand is on the throttle of your automobile you sense that magnetic control which is the effect of the spontaneous combustion of the gas, the air and the spark. The same is true of the voice. The tone is produced by the spontaneous coordination of breath, attack and timbre.

How Tone is Produced

BUT the real reason why you do not sing is because you do not appreciate the value singing will be to you.

Why You do Not Sing

You do not realize that in your everyday life singing is of actual

***Art is the external manifestation of
the ideal.***

Why You do Not Sing

worth. Singing is not a great mystery. It is but the expression of ideas you are conceiving every day. The gift of song is possessed by all. It is within your grasp. You can appreciate it. You can attain it. You can express yourself in song.

CHAPTER II
PRACTICAL ASPECTS OF
SINGING

*As the form of a thing is
reflected by the eye so the soul of a
thing is reflected in a melody.*

Emerson



Music herself teaches us harmony.
—Beethoven

SOME PRACTICAL ASPECTS OF SINGING

THE study of singing is not a luxury; it is of practical use in the day's work.

IT is a scientific fact that harmony expressed in art reflects on the individual. The Arequipa pottery which attracted so much attention at the Panama-Pacific Exposition, is a notable example of the healing power of art work on tubercular patients. *Art and Health*

IN no art more than in singing is the health equation maintained because the body is the instrument. In physical training *Singing and Health*

***Self sinks to oblivion when inspiration appears.*—Cassius M. Loomis**

Singing and Health

health or poise is an end in itself. But in singing it becomes a means to a much desired end. The mind is turned from self and directed towards harmony. We all suffer from self-consciousness in one form or another, and everyone knows that self-consciousness interferes with normal action in every instance. Therefore when the mind is placed upon harmony the body is permitted to act automatically and normally. Hence it is worth while to study singing for the physical benefits derived. Correct breathing alone is an important step towards better health and is worth making an effort to attain.

*When singing never be conscious of
the organs of the mouth.*

NOTHING is so essential to health, yet so little understood, as normal breathing.

Normal Breathing

Most people have absolutely normal breath action when they are asleep or restfully reclining. Prove this: Recline on your back upon a couch; allow the body to relax; place your hand lightly upon the diaphragm which lies just below the floating ribs and note the gentle ebb and flow of breath.

By means of this continuous ebb and flow of breath, without a pause in its action, you gain the absolutely unconscious throat—so much talked of by teachers. Therefore in singing the breath must

***Hold your head high when you walk
and often look upward.***

—Frances Hodgeson Burnett

Normal Breathing

never stop. Correct breathing is like the action of a bellows—the short stroke down, the long stroke on the release. This release is the *point d'appui* or point of resistance that tends to give equilibrium. Hence it tends to give bodily poise and health. Without this normal action of breath you cannot enjoy the acme of perfect health.

Should the breath stop its normal action, even for the fraction of a second, the throat instantly closes and the result is a throaty, dead, colorless tone. The effect on the tone is similar to that of trying to breathe and swallow at the same time.

*Health is a matter of right thinking
and right living.*

IT is the quality and direction *The Short Breath*
of breath, not the quantity,
that counts. Most of us err in
packing the lungs so full that they
cannot act freely. It is only the
short, spontaneous, buoyant breath
that gives power and vitality to tone.
But will a short, easy normal
breath be sufficient to sing a long
phrase? Yes! decidedly yes! The
short gasp is the only possible
breath that has support.

AN example of perfect breath *Perfect Breath Action*
action is readily seen by very
lightly blowing the dust from the
corners of a book. The action
must be as fine and delicate as

Music to the mind is as air to the body.—Plato

Perfect Breath Action

possible. Fred Emerson Brooks, the poet, says he can shout so as to be heard five blocks and not flicker the blaze of a match held close to his lips. This proves the power of quality, not quantity, of breath.

Tension and Relaxation

THE control of the breath tends to relieve tension and give general relaxation. The effect on the nerves is obvious. You know that it is impossible to work to advantage on tension. Tension in the body is like friction in a machine. In truth some degree of relaxation is absolutely essential to action. Try to get up from a chair

*Beauty hides all wisdom and power
in her calm sky.*

with all your muscles set rigidly. It is a tug of war, and you will not be able to rise until some of the muscles relax their grip. It is like trying to run your automobile with the brakes on—you waste your power, reduce your speed, and wear out your machine.

*Tension and
Relaxation*



CHAPTER III
THE VOICE AND ITS
INFLUENCE

*It is by the delicate but firm
utterance of the unaccented vowels with
correct sound that the cultured
person is distinguished.*

Speak clearly if you speak at all.

THE VOICE AND ITS INFLUENCE

DO you realize how much your voice governs your contact with people—how much they judge you by your voice? Your education, experience, character and personality—all are told in your voice.

THE influence of your voice goes with you into the street, the office, into society, and the home. Your voice is like a thermometer—it indicates the temperature of your disposition.

*The Influence of
Your Voice*

TO the public speaker the control of the voice gives the free-

*Singing and the
Public Speaker*

*There is no art so divine as that of
reaching and quickening other minds.*

—Channing

*Singing and the
Public Speaker*

dom and composure essential to clear thinking.

Most of our public speakers of today speak with tightly closed throats which causes them to become embarrassingly conscious of this tension, when as a matter of fact if they would but speak on a moving breath, and with a clean attack and sure enunciation, this difficulty would be entirely overcome. Ease and the purest diction are of the first importance to the public speaker. The study of singing gives these fundamentals.

*Singing and the
Physician*

THE physician deals with people who are most sensitive to inharmony. A resonant, tuneful,

Singing is common sense; it is logical.

voice, under perfect control, may have even a healing influence. And to say the least it is a business asset. Through the study of singing the physician will purify the tone quality of his speaking voice.

*Singing and the
Physician*

THE business man deals with difficult problems of conciliation. In the art of handling men his voice needs the calmness of absolute authority. Or in a business situation demanding accurate adjustment, the evenness of a perfectly controlled voice may alter a decision or determine a verdict.

*Singing and the
Business Man*

PERHAPS none feel the instant response to the tone of the

*Singing and
Children*

***Nothing astonishes men so much as
common sense and plain dealing.***

—Emerson

*Singing and
Children*

voice more quickly and surely than the teacher or mother. Both are more efficient if they put into practice the principles learned in the study of singing.

*The Power of the
Modulated Voice*

THE tone quality and natural pitch of the speaker's voice has a psychological effect upon the listener. The perfectly modulated voice receives instant recognition and attention, and thereby helps to secure confidence and approval. The tone of sympathy and harmony is established by the voice.

*The Neglect of
Diction*

LET in nothing are we more careless and negligent than in our everyday conversation. We

***The living voice is that which sways
the soul.—Pliny***

allow our voices to become coarse and throaty and are too indifferent to speak our words clearly. So prevalent is this fault, that the person who uses perfect diction is distinguished.

***The Neglect of
Diction***

CHAPTER IV
ENUNCIATION

*The voice of man is
no less adapted to singing than it is
to speaking.*

Acton

*Since singing is so good a thing,
I wish all men would learn to sing.*

—T. Baldwin

ENUNCIATION

BECAUSE the speaking voice and the singing voice are identical, the principles learned in the one way may be applied in the other.

SINGING magnifies, intensifies and insists upon the correct use of the fundamental principles of vocalization. There is every reason why the speaking voice should be as musical as the singing voice. A speaking voice that sings, eliminates the rough edges, softens the tone and increases the power and charm of inflection.

*Singing Magnifies
Correct Vocalization*

Diction gives freedom to tone.

Diction is Two-thirds of Singing

ANDREAS DIPPLE says that diction is two-thirds of singing. When this one feature is mastered, the singer will be able to overcome most of the difficulties that confront him.

All tone is created upon the lips. All tone must have point. All tone has its beginning from a *pianissimo* point. It is upon this point that a crescendo or diminuendo is made, not in the tone itself. The old idea that diction must be sacrificed for tone in singing is erroneous, because tone must have point. The study of voice for purposes of acquiring a perfect diction is certainly not an affectation. The study of

*Nor do not mouthe your words as
many of our players do.—Shakespeare*

diction is one of the most important features in the training of the successful man or woman. We are constantly horrified by the glaring defects of impure enunciation of speakers as well as singers in the public eye. Brilliant minds lose their effectiveness in the direct appeal to an audience by the mouth-
ing of their words—just as grape-
shot scatters its force while the
snap of the trigger will send the
bullet direct to its mark.

*Diction is Two-
thirds of Singing*

DICTION proves its own value. Take for example, this very simple exercise. Repeat the vowels:

A Lesson in Diction

āh ā ē ō oo

in a natural manner, paying par-

Carve every word before you let it fall.

A Lesson in Diction

particular attention to the action. Repeat this exercise by simply placing the letter *b* or the letter *v* before each vowel, in this manner—

bē bā bah bō bōō

vē vā vah vō vōō

You will notice that by this simple use of the prefix the voice is brought out upon the lips. By whispering the letter *b* upon the lips you have the secret of perfect diction; since all our enunciating is done upon the lips. Vocalists should remember that they sing only vowels and never consonants. Sing through the consonant to the vowel.

It is only possible to acquire an adequate diction by means of a sufficient technic.

CHAPTER V
FOUNDATIONS OF
THE VOICE

*Speak the speech, I pray
you, as I have pronounced it to you,
trippingly on the tongue.*

Shakespeare

*Nature is an endless repetition of a
very few laws.—Emerson*

FOUNDATIONS OF THE VOICE

ALL activity is threefold.
Every act contains three
inter-dependent aspects:
CAUSE — OPERATION — EFFECT.
In singing, intelligence must be the
Cause—for thought precedes ac-
tion. Breath is the Operative Force.
Timbre, or voice, is the Result.

TECHNIC is concerned with
breath and timbre. It sets the
pendulum swinging between the
two. As a consequence of these
we have resonance, attack and
diction.

Take, for example, a pebble thrown
into a pool of water. Intelligence

Technic

Cause and effect are two sides of one fact.—Emerson

Technic demands the action. The throwing of the pebble is the operation. The result is the series of concentric circles made on the water. The inner circle corresponds to breath and timbre. The outer circles which are the result of the first circle correspond to resonance, attack and diction, yet all are integral parts of a single action, starting from intelligence.

Timbre **TIMBRE** — or timber — means solidity. It is the sounding board of every instrument. It is the individuality of every voice. All sounding boards differ, all instruments differ, all voices differ. The timbre determines the quality,

The question of beauty takes us out of surfaces to thinking of the foundations of things.—Emerson

therefore timbre is the basic principle of technic. *Technic* It is the voice itself. Timber is the essential framework of a building or a ship. The timbre of the voice bears the same relation to singing.

The word timbre is derived from a Greek word meaning drum. It is the drumhead of the voice.

Timbre is characterized by continuity and is exemplified by the humming of the propeller in a flying machine.

TIMBRE is the unifying element *Registers* of the voice and, when properly used, the different registers disappear and merge into one harmonious whole. In a faulty pro-

True art is never fixed, but is always flowing.—Emerson

Registers

duction, or an uncultivated voice, there are registers; but in a buoyant flexible tone production there exist no well defined registers.

A crescendo or diminuendo on the timbre of the voice is obtained through concentrating or thinning such timbre.

Resonance

RESONANCE, which is so often mistaken for timbre, is simply the result of an attack upon the timbre of the voice.

All audible sound is resonance. But resonance without solidity—timbre—individuality—is worthless. A live resonance develops the so-called overtone, full of life and permeated by temperament.

Abandonment is the spring board to performance.—Bliss Carman

Controlled resonance is stifled and *Resonance*
dead.

“Over the din of oaths and cries
Broodeth a wondrous calm;
And 'mid the solemn stillness
Rise the bells of Notre Dame.”

Such is the overtone to singing.
Lacking this essence tone loses its
identity.

BREATH is the life of tone. *Breath*
Like the mountain stream, it
must continually flow with vitality.
The secret of breath is freedom.
Flexibility, elasticity, abandon,
buoyancy, repose—in short it is
bodily poise that permits the nor-
mal flow of breath. Poise is sim-
ply preparedness for action.

Quality takes care of itself; the attack is the thing.

Attack

ATTACK is the crack of the whip—the flash of the lightning—the spark to all singing. This spark is the point in tone to perfect diction.

The term “voice production” means that we breathe normally from the diaphragm with all possible physical relaxation and think about making a tonal attack upon the lips.

Diction

IMPURE diction is the principle cause of imperfect vocalization. Overcome this difficulty by the mastery of the simple principles of breath and timbre and you will find that vocalization becomes an easy automatic process. As the carriage of the head is the test of

*Not soul helps body more than body
helps soul.—Robert Browning*

perfect bodily poise, so diction is the *Diction*
proof of an adequate technic.

The principles of breath and timbre constitute the mechanics of the voice. It is necessary to acquire sufficient technic to permit the mechanical phase of expression to respond quickly to the mental demand. The reason for studying technic in any field of activity is to allow intelligence to emerge and find an unobstructed pathway. For we must depend upon technical equipment to permit the budding and finally the blossoming of our mental or spiritual conceptions. The reason that so many people are unable to sing is because there

A voice should always be in the process of development.

Diction exist certain mental and physical obstacles that prevent them from singing correctly. It is the teacher's simple duty to remove these obstacles that prevent a beautiful, easy and buoyant tone production.

CHAPTER VI
INTELLIGENCE

*Music is born
of intelligence and imagination and
fired by emotion.*



All deep things are song.—Carlyle

INTELLIGENCE

TECHNIC is only a means to an end and as such it should be attuned to the mental attitude. Technic becomes artistic and valuable in so far as it is governed by intelligence. For art is the fusion of technic and spontaniety; and spontaniety is mental elasticity—or rebound.

THERE are no limitations in art. You will go as far as your intelligence will carry you. Only by means of intelligence can we remove obstacles. Intelligence is the only interpreter. For example, the superficial person

*The Fusion of
Technic and
Intelligence*

Never listen to your own voice.

***The Fusion of
Technic and
Intelligence***

brushes but lightly over the instrument; therefore his playing lacks personality. A cheap instrument would do as well as a fine one for such a player. The great artist reaches clear down into the vital part of his instrument. This determines the value of both the artist and the instrument. So it is with the voice. The intelligent person who understands the principles of breath and timbre possesses the confidence of authority.

Singing is Mental

SINGING is a mental process. Song is the vocal expression or interpretation of a spiritual picture originating in the mind with the human voice as the medium.

Therefore it is but natural to assume that the greater our ability to think and sing mentally, the greater perfection are we likely to attain in our vocal expression. By expressing his emotion in song, the singer creates a mental painting, and it is only with this mental impression that he can reach the hearts of his audience.

Singing is Mental

DURING the interpretation of a song, the singer's mind should be reproducing a series of moving pictures. For in proportion to the vividness of the singer's mental painting, will the audience be able to see the picture in their own minds. Conversely, an audience

Visualisation

Music is an echo of the invisible.

—Imazzini

Visualization cannot see clearly a picture which the singer is not visualizing.

Therefore it is obvious that if the singer's mind is concentrated to the fullest extent upon the point of interpretation, it is impossible for him to listen to his own voice or think of his technic.

*Visualization and
Self-consciousness*

THE process of visualizing is a potential factor in overcoming self-consciousness. By concentrating your mind on the mental pictures you vividly transmit them to your hearers, whose attention becomes riveted upon the thought you are expressing, while your person takes a secondary place in their minds for the time.

*Song brings of itself a cheerfulness
that wakes the heart to joy.—Euripides*

Words are but thought pictures; and words separated from thoughts lose their value. If you are thinking mere words in an endeavor to interpret a song or poem, you may rest assured that you will not fire the imagination or the enthusiasm of your hearers. If your thought is not concentrated, their attention will wander; and, as you are in the foreground, their minds are most likely to be occupied with your personal peculiarities. Concentration is the unifying and centering of thought forces; it brings them to a point or focus. The eye centered upon a certain point attracts attention towards that point. Without

*Visualization and
Self-consciousness*

Music is the vapor of art.—Victor Hugo

***Visualization and
Self-consciousness***

concentration there can be no visualization, and therefore no interpretation.

Effect of Visualization

THE effect of visualization upon the interpreter, whether of literature or song, is to bring sunshine to the countenance, and to give warmth of feeling which is the underglow so essential to spontaneity. Color is the halo of this inner glow. Words reflect the tone color visualized.

Tone without color is uninteresting and dead.

Symmetry

INTERPRETATION calls for the exercise of intelligence and judgment and develops taste, which is a matter of growth. Interpreta-

Greek architecture proclaims perfection, truth and reasonableness one with goodness.—Arthur Pope

tion reveals proportion and symmetry. This was the pinnacle of Greek thought and development; and was mirrored in their art and set forth in their maxim, "Let nothing stick out." *Symmetry*

GREEK sculpture was inspired by the physical perfection of the people. It was the custom to immortalize in stone the athlete who had won his laurel wreath in the Olympic games. The statues were placed prominently before the public eye. Through this constant study of the perfect human form, the Greeks attained that supremacy in sculpture which has never been equalled. *Greek Sculpture the Perfect Model*

In its higher branches art is the medium through which the most subtle ideas are conveyed from man to man.—Emerson

The Perfect Model

IF this reverent association with the perfect model has such an influence over the mind of the sculptor, is it not true that an intimate knowledge of perfection will reflect upon the character and work of any interpreter? Is it not true that constant association with harmony will strike a corresponding chord in the individual?

Music is the nearest approach to divine harmony. Have you ever tried to imagine what it would mean to the world if everyone throughout the day carried a song in his heart?

CHAPTER VII
EVERY VOICE IS WORTH
WHILE

Intellect lies behind genius.

Emerson

*Beauty is the pilot of the young
soul.—Emerson*

EVERY VOICE IS WORTH WHILE

“**E**VERY soul hath its song,
its melody divine,
Rising in ecstasy,
and so hath thine.”

THE desire to sing is a latent instinct within every human heart. Often it lies dormant because we have not the courage to assert our God-given right to express our spiritual nature in song. Yet it bursts forth at times. The babe croons in its crib. The little one hums to its toys. The children learn their first songs in kindergarten, and sing them with their playmates. The boy at school still sings

The Human Desire

***Every man values every acquisition
he makes in the science of beauty
above his other possessions.—Emerson***

The Human Desire

normally until the adolescent period is reached. Adolescence is the tuning up of the physical organism. After this period the singer usually becomes self-conscious. The exception is what is termed the natural voice, which retains its naïve characteristics.

Romance, which is the pulse of life, finds expression in the folk-songs of all peoples.

The festal board is crowned with song.

Patriotism calls for expression either in martial or inspiring music because harmony is the great welder of souls.

The lullaby is heard at every fireside.

Music is one of the most magnificent and delightful presents God has given us.—Martin Luther

Few are the men who do not sometimes sing at their work.

The Human Desire

Then comes the charm of sacred song, for melody is the purest expression of the soul.

INDEED, to sing is the most normal thing in the world.

To Sing is Normal

Expression through the voice is personal and intimate. It is your own. No other voice, however great, can mean as much to you as your very own.

Singing is not a veneer, to be put on the outside of you; it comes from the depths of your own soul. Singing is not imitative, it is creative. And that which you yourself create is of inestimable value to you.

***Conquering adversity begets
strength.—Vanderlip***

Universal Singing

THERE is no reason why there should not be universal participation in music. The mission of music is not complete until it has reached every fireside. It should not be music for its own sake, but music for humanity's sake. There should be a sweet singer to cheer and brighten every home. Even so crude an instrument as the ukulele will unify and charm the family circle, and add a brighter glow to the cheery hearthstone. Often in this simple way is the desire kindled for higher accomplishment.

Accomplishment

ALTHOUGH the principles of vocalization are the very simplest, the accomplishment of per-

Architecture is frozen music.
—*Madame de Stael*

fection is not easy. Nevertheless *Accomplishment*
everyone can master the technic
and gain a much larger degree of
interpretive power than is generally
believed. It must be remembered
that the obstacle that makes us
work is worth more to us than a
smooth pathway.

BUT will it not be more difficult *Mental Momentum*
for the person with apparently
no voice to learn to sing?
Not necessarily. The first stages
will require the exercise of more
courage and concentration of ef-
fort because the results are not
immediately apparent. But the
person who thus calls upon his for-
titude and intelligence gains a mo-

The true note of all art is the expression of the divine.—Lillian D. Clark

Mental Momentum

mentum that carries him further than the person whose gift is more evident.

Objects of value are always the most difficult to reach. Hard-shelled nuts have the sweetest meat. Nature hides her gold and man must struggle to discover it. So is it with the voice. We often are obliged to make an effort to uncover the true quality. How do you know what treasure of song lies hidden within you?

The Man Without a Voice

SOME of our greatest singers have had to start with seemingly no voice. Ludwig Wüllner is a distinct illustration of a man without a voice. Through intelli-

According to his force the artist will find his work an outlet for his proper character.—Emerson

gence alone he blazed his way to greatness. It was the combined forces of his visualization and mental demand that placed him foremost as an interpreter of German *lieder*.

The Man Without a Voice

If you excel in any field of activity the intensity of your effort must exceed the obstacles to be met. The claim singing makes upon you unfolds these very faculties—imagination, concentration, affirmation. Indeed, all mental and physical development is the result of persistence, and persistence is purely a mental operation.

SINGING minus intelligence is little more than noise. It is

Quality not Quantity of Tone

***Intellect brightens as the senses
grow dull.—Ruskin***

***Quality not Quantity
of Tone***

quality not quantity that gives intensity to tone. People who measure their advancement by the loudness and size of the voice, have an erroneous idea of music, and should take to building steam sirens.

The voice should not wear out but should sweeten with age. And age is no barrier to the accomplishment of singing, for art demands maturity.

Age is no Barrier

AS the sounding board of an instrument seasons the tone mellows. The same is true of the voice when the natural quality is heard. As the physical powers decline the tone quality, by the use of perfect technic, becomes more beau-

The sweetest music is the human voice when it speaks from its instant life tones of tenderness, truth and courage.—Emerson

tiful—more spiritual with the fullness of maturity. *Age is no Barrier*

MME. SARAH BERNHARDT *The Divine Sarah*
is an illustration of this truth. Physical action being a negative quantity she is forced to call upon her mental and spiritual powers for the interpretation of her great roles. Hence she is greater today in the maturity of her art than in the days when the physical powers had more dominion.

The secret of her great power, after all, is in the use of her supreme intelligence. This is reflected in the power of her voice. It is her marvellous intonation that sways the people of all nations.

See deep enough and you see musically.—Carlyle

M. Lucien Fugère

M. LUCIEN FUGÈRE, the famous French baritone, exemplifies this point in the singing voice. At the age of seventy-four he showed both intellectual and vocal superiority over his colleagues of the younger generation. His voice was vibrant, rich and mellow, with almost an ethereal atmosphere.

The Search for Soul

H KNOWLEDGE of related arts, a broad experience in life, and a deep human sympathy qualify the artist for distinction.

A young student apprentice bent over his drawings in the offices of Mr. Burnham, the celebrated Chicago architect. The day was exceedingly warm. His gaze wan-

Music and love are the wings of the soul.—Berlioz

dered out of the window. A *The Search for Soul*
strange dissatisfaction had come over the young man. He felt that his studies were not carrying him on to the real things in architecture. The mechanical operations seemed to stifle the soul in him. He knew that great opportunities were awaiting the architect who would go to the very heart of his art—ah, that was the point! to the heart of his art. But was this dry, commercial drawing of plans, this plodding along a set and narrow path—achieving art? Could these dry bones ever lead to the heart of anything? No. He knew they could not.

The key to every man is his thought.

—Emerson

The Search for Soul

With an effort he turned to complete his drawing. But he resolved to seek the soul of architecture by different means.

The student left the offices of Mr. Burnham and sailed for Europe where he took a technical course in Berlin.

To their amazement his friends next found him in Paris at the famous Julian Academy of Art, studying painting under Jean Paul Laurens, the noted historical painter. The question arose, Why should a student of architecture study painting? To which the young student replied:

“How could I gain an understand-

***Art must not be a superficial talent,
but must begin farther back in man.***

—Emerson

ing of color in all its variations without experimenting and learning to mix the pigments?"

The Search for Soul

During examination week the great virile painter, Jean Paul Laurens, stopped before the student's easel and said:

"Enough of the technic. From this instant let personality speak. You have gained the cunning of the hand. Now create with the strokes of the master."

Still the student felt that he had not yet gained sufficient experience in color. His next step was to model in clay.

One day a famous French architect found the young American model-

Simonides calls painting—silent poetry, and poetry—speaking painting.

—Plutarch

The Search for Soul

ling. He admired the quality of the work and fell into conversation with the student. He was surprised to find that the young man was a student of architecture and yet could express himself so ably both in clay and color.

The architect engaged him to assist in the reconstruction of an ancient chateau overlooking the Cathedral at Chartres, and gave him full scope to bring into play his wonderful understanding of color in architecture.

With his own hands he chiselled out a marble column that was the central figure in the balustrade. Also during leisure moments two

There are no days in life so memorable as those which vibrated to some stroke of the imagination.—Emerson

busts were completed which appeared at the Panama-Pacific Exposition in San Francisco.

The Search for Soul

Before the completion of the young American's work at Chartres, his designs were accepted by the French government for the National Post Office in Paris.

EMIL ZETTLER was an architect, but he became the greater and truer architect because he worked for the great principles in art. He became not only a master of technic but showed a deep understanding of true art. No matter what the form of his expression, whether painting, sculpture or architecture, he brought to bear upon

Emil Zettler a True Architect

***A great architect must be a great
sculptor or painter.—Ruskin***

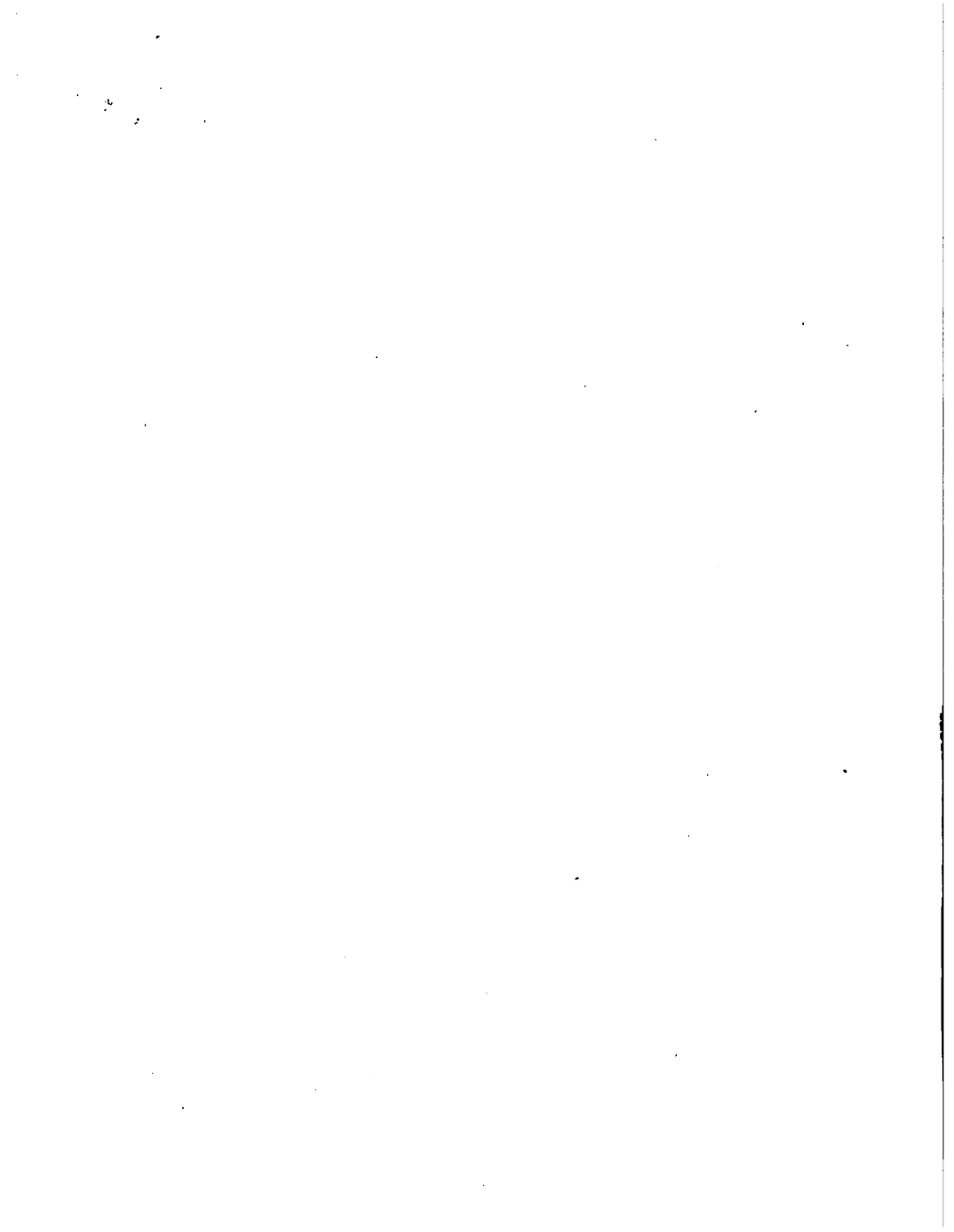
***Emil Zettler a True
Architect***

it the richness of his experience in
all of these.

If this be true of an architect, what
then are the qualifications for a
singer?

CHAPTER VIII
QUALIFICATIONS FOR
A SINGER

God is the perfect poet
Who in His person acts His own creations.
Browning



Veracity first of all and forever.
—Emerson

QUALIFICATIONS FOR A SINGER

SINGING is based upon intelligent, scientific thought. The absolute proof of this comes from daily demonstration. By following intelligence step by step you will realize it in song.

AMONG the qualities that make a singer are: *What Makes a Singer*

Appreciation of song.

An earnest desire to sing.

Courage.

Application.

Vivid Imagination.

The Power of Visualization.

Emotion.

In the highest sense art has no synonym.

***What Makes a
Singer***

Spontaneity.

Intonation.

Rhythm.

A deep understanding of life.

Attainment

EVERYONE can attain these attributes.

Emerson tells us very truly that there is at the surface of things great variety, at the center there is simplicity and unity of cause.

Beware of getting lost in myriad results. Always go back to the first cause and reason outward.

In all work, be it mental or otherwise, the highest model must be chosen and followed with all possible concentrated action.

The inventor, sculptor, poet, dram-

Art is an attribute of God.

artist or musician, sees deeper than *Attainment*
the chisel, hand or pen can reach.
It must be true that the real play,
poem or melody, exists as an idea
in the mind before it assumes the
visible form.

Keep yourself in harmony with the
perfect concept.

Be satisfied with none but the
highest consciousness.

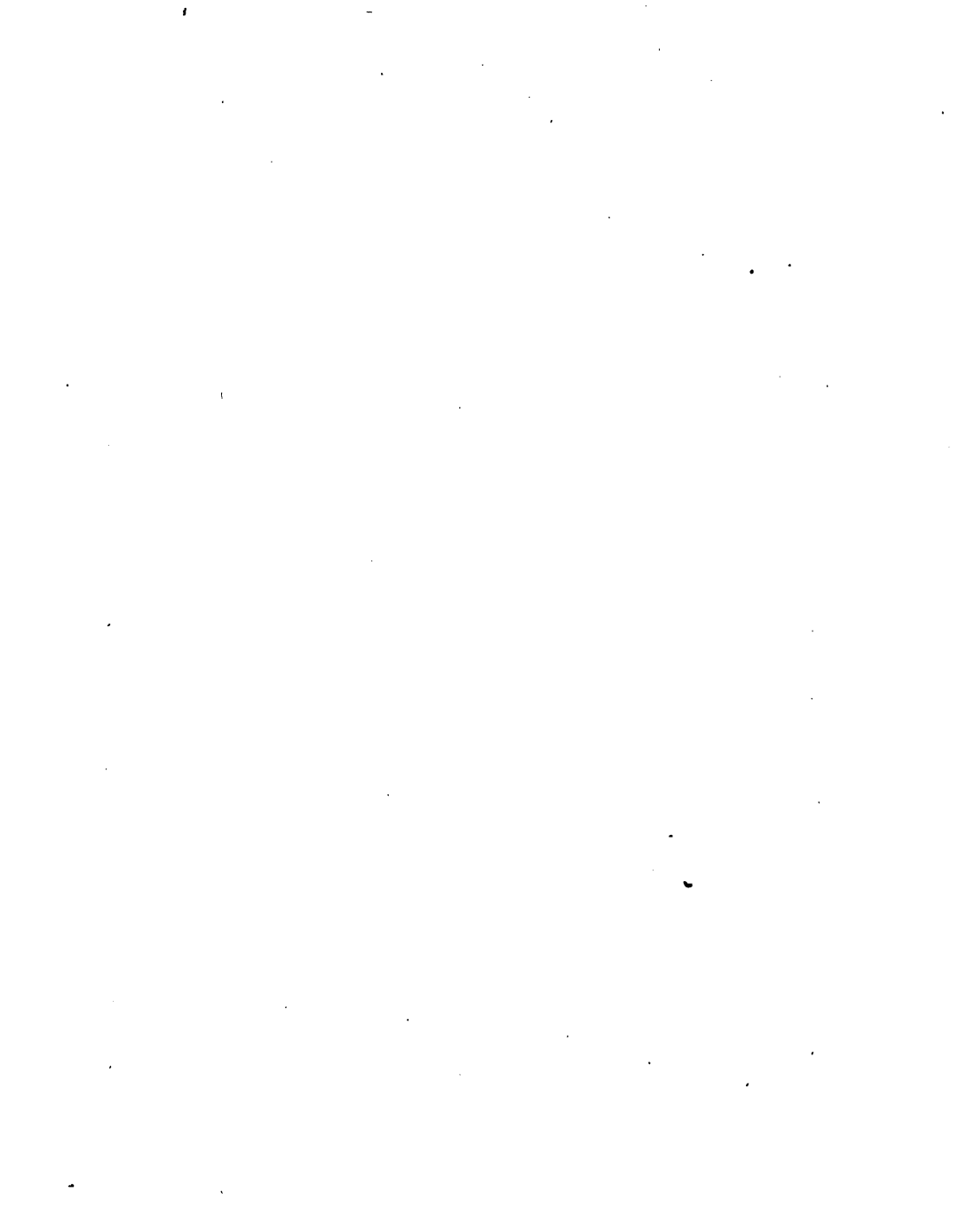
Let logic founded upon scientific
thought be your absolute guide.

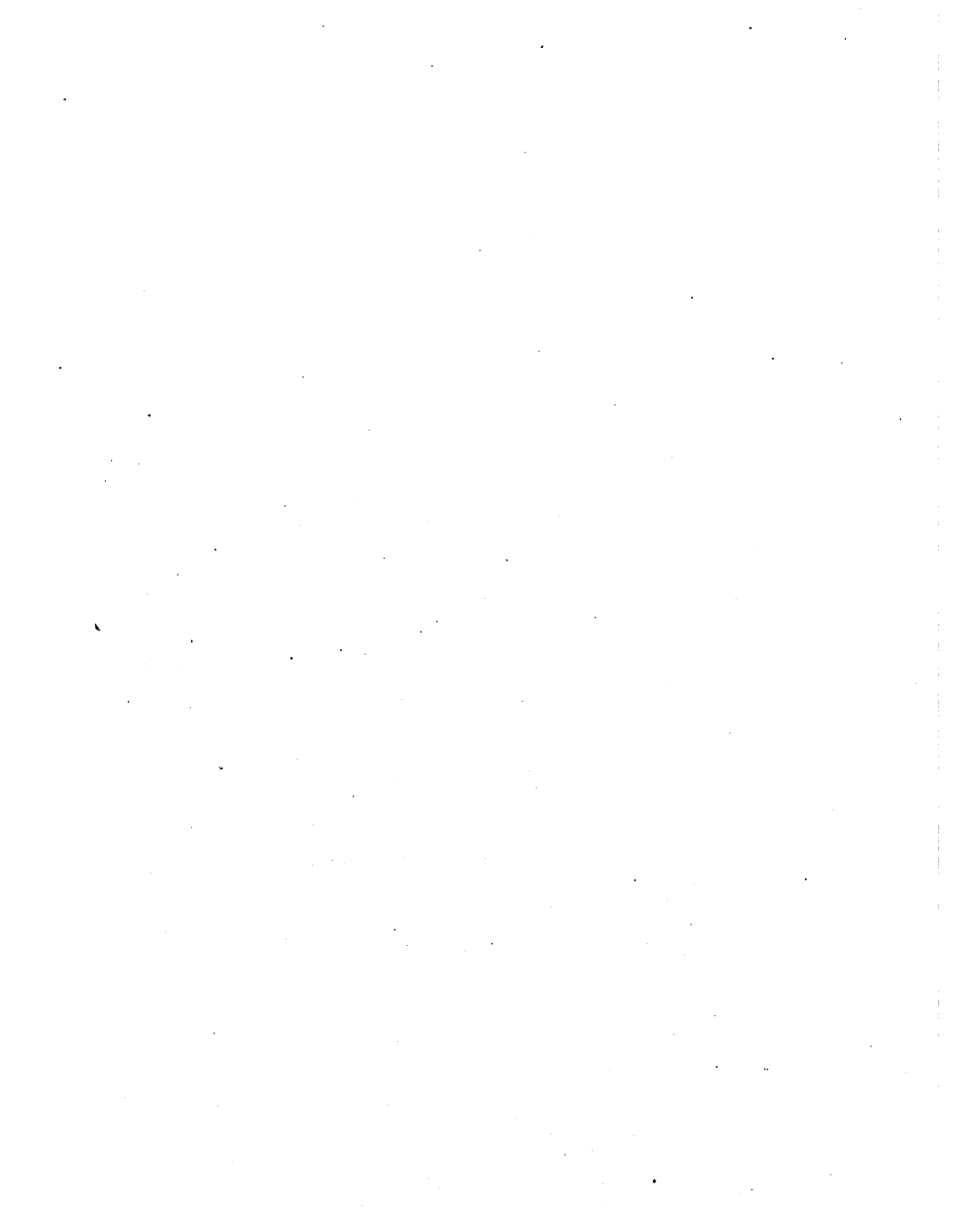
YOU CAN SING.

70. 1000
10000000

**HERE ENDS SCIENTIFIC SINGING, A RECITAL
OF COMMON-SENSE FACTS, BY E. STANDARD
THOMAS, PUBLISHED BY PAUL ELDER AND
COMPANY AT THEIR TOMOYE PRESS IN THE
CITY OF SAN FRANCISCO AND SEEN THROUGH
THE PRESS BY HERMAN A. FUNKE IN THE
MONTH OF DECEMBER AND THE YEAR
NINETEEN HUNDRED AND SIXTEEN**







GENERAL LIBRARY
UNIVERSITY OF CALIFORNIA—BERKELEY

RETURN TO DESK FROM WHICH BORROWED

This book is due on the last date stamped below, or on the
date to which renewed.

Renewed books are subject to immediate recall.

22 Apr '55 PS

APR 8 1955

0.5
1-

U. C. BERKELEY LIBRARIES



C057083049

360653

Thomas

UNIVERSITY OF CALIFORNIA LIBRARY

